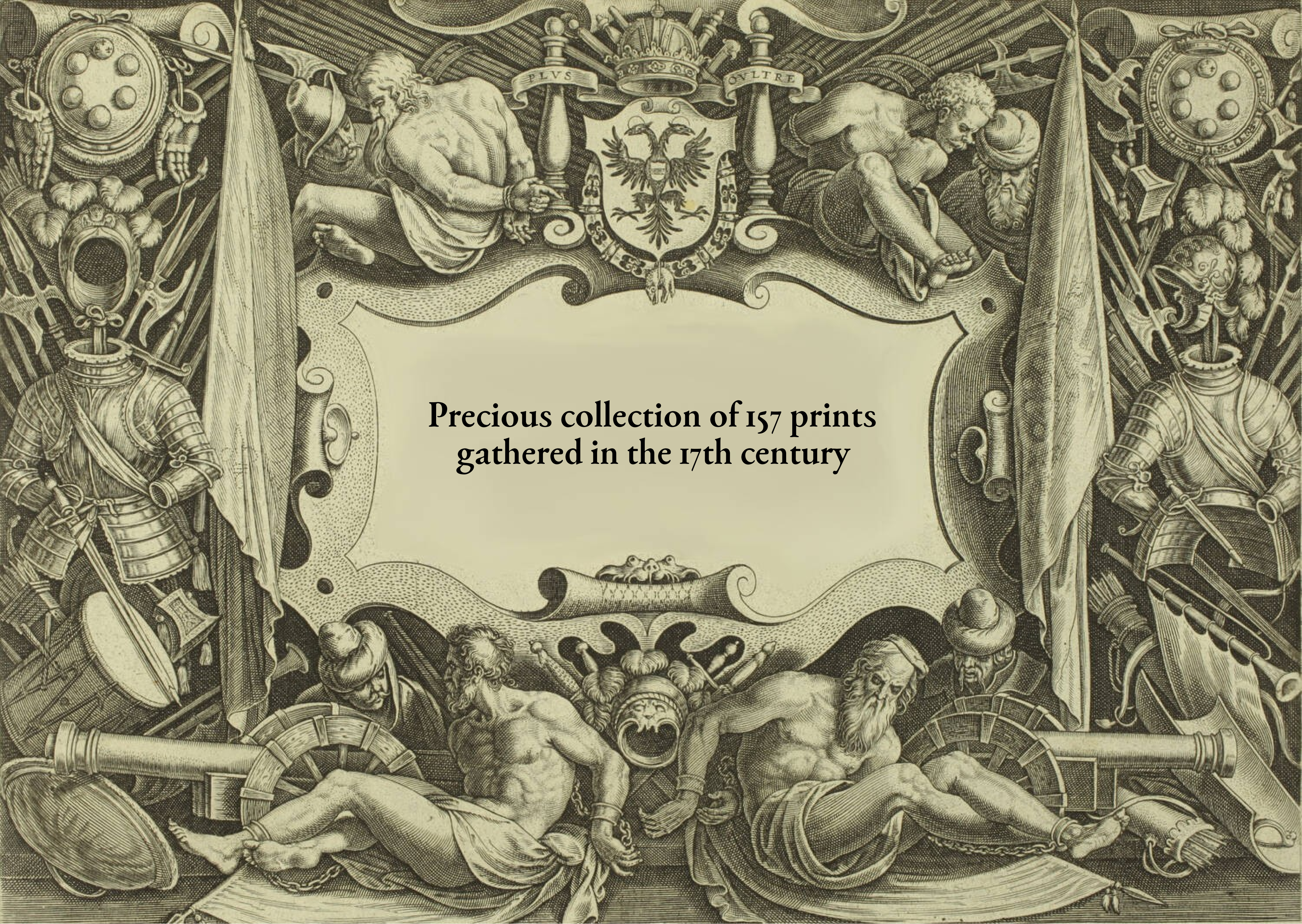


Precious collection of 157 prints gathered in the 17th century

Important collection of 147 prints, gathered in one volume, titled "GRAVURES ANCIENNES" [Old Master prints] on the spine, in folio (27 x 33 cm), in landscape format, black half-shagreen binding with corners (19th century binding). Good condition: rubbing and dull corners.

Price : 32,000 €

Contents of the collection

Our collection consists of eleven series in full margins and of the first state, as well as a significant set of Hunting Scenes after Stradanus. There are also several isolated prints, including a very rare impression by Thomas de Leu, and an undescribed state of a plate published by Pierre Firens.

The twelve sets are as follows:

- *The Seven Acts of Mercy,* by Philips GALLE (8 plates)
- *The Ten Commandments,* by Adriaen and Johannes COLLAERT, Theodor GALLE, and Crijspin de PASSE I (11 plates)
- *The Story of Jonas,* by Antonius and Hieronymus WIERIX (4 plates)
- *The Twelve Apostles in the Clouds,* by Pieter van der HEYDEN (4 plates)
- *Examples of Repentant Sinners from the Old and New Testament,* by an anonymous (10 plates)
- *Encomium Musices,* by Adriaen COLAERT and Theodoor GALLE (16 plates out of 17)
- *The Story of David and King Saul,* by an anonymous (10 plates)
- *The Story of Lucretia,* by Hendrick GOLTZIUS (4 plates)
- *"Les Figures et Pourtraicts des sept aages de l'Homme »,* by the Monogrammist IHF or HF (8 plates)
- *Vermis Sericus,* by Karel van MALLERY (6 plates)
- *The History of the Medici,* by Philips GALLE and Hendrick GOLTZIUS (21 plates)
- *Hunting Scenes,* by Monogrammist FLB, Antonius WIERIX, Jan and Adriaen COLLAERT, Karel van MALLERY, and Cornelis GALLE (51 plates)

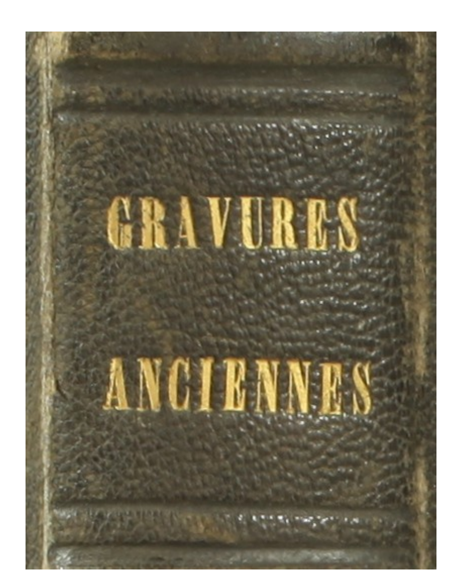
The isolated prints are as follows:

- *Jonah Complaining under the Gourd,* by Philips GALLLE
- *The Annunciation,* by an anonymous, published by Pierre FIRENS
- *Christ at the Lake of Tiberias,* by Pieter Jalhea FURNIUS
- *"Notre Dame de Lorette",* by an anonymous, published by Thomas de LEU.

The subjects of the plates in our collection are relatively varied. In the first half of the collection, there are numerous religious subjects, mostly taken from the Old Testament, and in the second half, historical or thematic subjects. Some of these series are rare and important. Among these are the very beautiful and rare series on the Seven Ages of Man, as well as the important series on the history of the Medici, on the sericulture and on the story of Lucretia, one of the first series engraved by H. Goltzius.

All these prints are described in detail following this introduction.

It is interesting to note that one of the rare impressions of the Seven Ages of Man series, held by the Bibliothèque nationale de France, is bound in a collection with many similarities to our own. The prints in this collection are also bound in landscape format, with full margins, and many names of 16th century Dutch and Flemish engravers are common to our collection: among them Philips Galle, Adriaen Collart, Hendrick Goltzius, Maarten de Vos, and Maarten van Heemskerck. However, the themes of the series chosen are more coherent: as we have said, our collection is a mixture of religious, historical and thematic themes, whereas in the collection of the Bibliothèque nationalen the series represent cycles: the twelve months of the year, the four seasons, the five senses, the four continents, the four elements or the eight wonders of the world.



Manuscript table and provenances of the collection

At the end of our collection is an old manuscript table (image opposite) from the old binding. It contains a brief description of the prints and their number, as well as several references to its provenance. Here is the transcription :

~~15 #~~

~~En ce présent livre sont cent cinquante~~
~~et huict pièces appartenant à Me Jullian~~
~~Beaudoulx appariteur en l'officialité du Mans~~

LaRonce

~~[signature de Beaudoulx?]~~

[f]euillets où (com)mencens[1] [les h]istoires — Scavoir est	Nombre des pieces ou feuilles
[les] huict beatitudes	8
dix commandemens de la loy	11
[hi]stoire de Jonas	5
annoncia(tion) de la vierge	1
[les] douze apostres	4
manduca(tion) de notre seign(eur) du poisson grillé St Jean / 21	1
portraict de Lorette	1
[ty]pus divinae indulgentiae	10
[en]comium musices	17
[his]toire de David	10
[his]toire de Lucresse	4
[les] sept aages de l'homme	8
[ve]rmis serricus ou histoire des verres à soye	6
[his]toire de la famille des Médicis	21
[ch]asses aux quadrupèdes / aux serpens, pesches de poissons et vollerie d'oyseaux	51

il n'y a en 1752, dans ce livre que 157 estampes
la 43e étant de manque ~~xxxxxxxxx xxxxxxxx~~
~~xxxxx~~ ~~près~~(?) ~~les~~(?) ~~halles~~(?) ~~du~~(?) ~~Mans~~(?)

Nombre de
158

1 A column indicating the page number appears to have been cut off by the bookbinder's knife.

15

~~En ce present Livre sont Cent Cinquante et huict pieces appartenant a Mr Jullian Beaudoulx Appariteur de l'officialité du Mans~~ Lalonce

~~[illegible]~~

Feuillets ou [illegible] histoires	Gravures [illegible]	Nombre des pieces ou feuillets
huict Beatitudes		8
dix Commandemens de la Loy		11
[His]toire de Jonas		5
[A]nnonciation de la Vierge		2
douze apostres		4
Manducation par Nostre Seigneur du poisson grillé St Jean / 21		2
portrait de Lorette		1
[illegible] divinae Indulgentiae		10
[illegible] Musices		17
[His]toire de David		10
[His]toire de Lucresse		4
sept Ages de l'homme		8
[illegible] heroines ou histoire des [illegible] a [illegible]		6
[Hi]stoire de la famille des Medicis		21
[Ch]asses aux quadrupedes / aux serpens, pesches de poissons, & volleries d'oyseaux		51

Nombre de 158

il n'y a en 1752, dans ce livre que 157 estampes la 43me étant de manque ~~[illegible]~~

~~[illegible]~~

An analysis of this table reveals five main provenances between the early 17th century and the 19th century, which can be classified chronologically:

1.- The writer of the table, giving the description and number of prints. The handwriting dates from the early 17th century and is also used for the numbering of the collection, at the top right, and for the numbering of certain series.

2.- Maître Jullian Beaudoulx, “appariteur en l'officialité du Mans”**.** The handwriting dates form the middle of the 17th century. The first lines concerning Beaudoulx's origins are crossed out but legible.

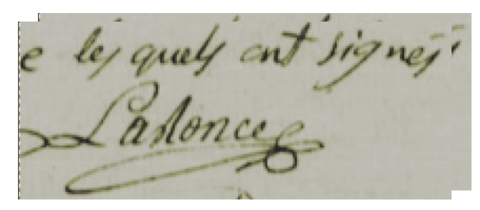
The “officialité” was an ecclesiastic court where the “appariteur “ was a sort of usher.

The parish registers of Le Mans allow us to place this person in a more precise chronological position, as we find a Maître Julien Beaudoux, buried on 31 August 1659, in the large cemetery of the parish of Saint-Nicolas, who could be the owner of our collection[2].

3.- An anonymous owner, probably from Le Mans or the surrounding area, who added an inscription to the folio in 1752, stating that a print mentioned in the original table had been removed at that time.

4.- Abbé **Laronce (1733-1799),** parish priest of Saint-Michel-de-Chavaignes, near Le Mans, who signed the upper right corner.

This signature is the same as l'abbé LaRonce's signature, priest of Saint-Michel-de-Chavaignes (Sarthe) that we find in the registers of his parish, mainly between 1782 and 1792.



His signature can also be seen at the bottom of the act of burial of the priest of Coudrecieux, which took place in Bouloire on 12 May 1786, an act which gives the first names of the Abbé Laronce.

Jacques Noël La Ronce, parish priest of Saint-Michel-de-Chavaignes, east of Le Mans, was baptised in Connerré, on 10 March 1733, the son of an extraordinary postmaster and merchant. He died on 8 Ventôse An VII (1799) in Saint-Michel-de-Chavaignes. His family came from Orne on his father's side and from Le Mans on his mother's side[3].

5.- An anonymous owner who had the binding redone in the 19th century, retaining the order of the engravings of the old binding.

At the top of the sheet there is also an old price indication from the 17th or 18th century, which is difficult to date more precisely.

2 We also find on 16 February 1605 in the parish of Saint-Benoît of Le Mans a Julian Beaudoux married to Geneviève Sarasin, for the baptism of a son, but this is probably another person.

3 *Departemental Archives of Sarthe, Parish and Civil Registers of Saint-Michel-de-Chavaignes* (1782-1792 and 1799), *Bouloire* (1786) and *Connerré* (1733) ; *Departemental Archives of Orne, Parish Registers of Bellême* (Saint-Pierre, 1755) and *Rémalard* (1759); *Revue du Maine*, 1907, p. 182.

Some of the Beaudoux of Le Mans in the late 16th and 17th centuries

In the second half of the 16th century, the Beaudoux family of Le Mans were related to the famous sculptor Germain Pilon, who had married Madeleine Beaudoux, the daughter of a Parisian baker, around 1557-1558, and whose parents lived in Le Mans. Several documents in the National Archives refer to these people, including:

> "Sale by Germain Pilon, King's Master Carver, bourgeois of Paris, and Madeleine Beaudoux, his wife, to Macé and Félix Beaudoux, residing in Le Mans, absent, Jacques Roger, merchant of the same town, present and stipulating on their behalf, of the tenth part of one half of two small parcels of land, one in the parish of Sargé and the other in the parish of Chemiré, to the vendors, belonging to Madeleine Beaudoux, as heiress of Martin Beaudoux, her uncle"[4] (our translation).

Germain Pilon and Madeleine Beaudoux were the parents of Claude-Nicole Pilon, who was born in 1564 and married Nicolas Leblond, a painter, publisher print dealer in Paris, around 1583[5]. Germain Pilon's father was also born in Loué, a small town a few miles from Le Mans[6].

In the 17th century, the Beaudoux or Beaudoulx family of Le Mans included notables, notaries, doctors, and clerics[7].

It is also important to note that a painter by the name of Beaudoux seems to have worked in the Le Mans area, as he signed several paintings preserved in Le Mans or its surroundings:

- A painting from around 1640, preserved in the church of Pirmil. This painting depicts Saint Catherine[8].
- Three paintings between 1630 and 1639, founding in an attic of the Hôpital Général in Le Mans[9].

Outside the region and geographically quite distant, it seems interesting to us to mention a Robert de Baudous (c. 1575 – c. 1659), engraver and mainly publisher of prints in Amsterdam and other places in the Netherlands[10]. A French origin or connection cannot be ruled out, as his father Willem de Baudous[11] had lived in England, like many French Protestants who had found asylum there[12]. He was also involved in French literature, including an adaptation of Antigone[13] by Robert Garnier, who died in Le Mans in 1590.

Dates of the editions of the prints compared with the informations contained in the manuscript table lead us to believe that the collection was assembled around 1610 or shortly afterwards. In the 17th century, this collection was in the hands of an amateur from Le Mans called Jullian Beaudoulx, who may have been related to artists or publishers of the time. Further research in the archives of Le Mans and Paris

4 *AN, MC/ET/CXXII/93, 1566, 17 janvier 1566.*
5 *Dictionnaire des éditeurs d'estampes à Paris sous l'ancien régime*. *1987*, p. 205.
6 *Jal. Dictionnaire critique de biograpjie et d'histoire*. *1867*, p. 971.
7 *Revue historique et archéologique du Maine*, *1928* and *1933*; *Cosnard. Histoire du couvent des FF. Prêcheurs du Mans, 1219-1792. 1879; Parish registers of Le Mans.*
8 *Esnault*, *Dictionnaire des artistes et artisans manceaux, 1899*, p. 32; *Revue historique et archéologique du Maine, 1914*, p. 44, the painting is depicted (fig. 13).
9 *Revue historique et archéologique du Maine, 1941*, p. 19.
10 *Wurzbach, Niederländisches Künstler-Lexikon, 1906, I, p.* 66; *Nieuw Nederlandsch biografisch woordenboek. Tweede Deel, 1912.*
11 *Nieuw Nederlandsch biografisch woordenboek. Derde Deel, 1914.*
12 There are also Baudoux families in England, including a baptism in Canterbury in 1602, *The registers of the Wallon or Strangers' Church in Canterbury, Vol. V, part. I*, p. 66.
13 *Tragedie ofte treur-spel, van Edipes en Antigone. Amstersam, Marcusz, 1618.*

would probably shed light on the family ties between the above-mentioned persons. The volume remained in the hands of private owners in Le Mans area until the end of the 18th century. The preservation of this leaf, with its provenance, provides valuable information on the collection of prints in the early 17th century.

Complete descriptions of the prints




Beatus est magis Dare qu accipere Act 20
SEPTEM
OPERA MISERICORDIÆ CORPORALIA, NON SOLVM VSV COMMVNI SED VTRIVSQ; TAM NOVI, QVAM VETERIS TESTAMENTI EXEMPLIS, SENTENTIIS, AC SALVTARIBVS DOCVMENTIS ILLVSTRATA
Tunc dicet Rex his qui a dextris eius erūt. Venite benedicti patris mei possidete paratū vobis regnum a cōstitutione mūdi. ESVRIVI ENIM et dedistis mihi mãducare. Sitiui, et dedistis mihi bibere. Hospes erã et collegistis me. Nudus et cooperuistis me. Infirmus, et visitastis me. In carcere erã, et venistis ad me. Amē dico vobis quãdiu fecistis vni ex his fratribus meis minimis mihi fecistis. Matt 25
Tunc dicet et his qui a sinistris eius erūt. Discedite a me maledicti in ignē ęternū, qui paratus est Diabolo et angelis eius. Esuriui enī et non dedistis mihi mãducare. Sitiui et nō dedistis mihi potū. Hospes erã et non collegistis me. Nudus et nō operuistis me. Infirmus et in carcere et non visitastis me. Amen dico vobis quamdiu non fecistis vni de minorib; his nec mihi fecistis. Matt 25
ESVRIENTES PASCERE
Panem tuum cum esurientib; et egenis comede. Tob 4
CAPTIVOS REDIMERE
Mementote vinctorum tanq; simul vincti Heb 13
POTVM DARE SITIENTIBVS
Quicunq; potū dederit vni ex minimis istis calicem aquæ frigidæ non perdet mercedem suam. Matt 10
ÆGROTOS INVISERE
Non te pigeat visitare infirmum. Eccl 7
Superexaltat misericordia iudicium Iacob 2
1577
Beati misericordes, quoniam ipsi misericordiam consequentur Matt 5
MORTVOS SEPELIRE
Secundum iudicium contege corpus illius, (mortui) et ne despicias sepulturam illius. Eccles 38
Omnis misericordia faciet locū vnicuiq; secundum meritum operum suorum Ecclesiast 40
OPERIRE NVDOS
Qui habet duas tunicas, det non habenti Luc 3
HOSPITIO PEREGRINOS SVSCIPERE
Hospitalitatem nolite oblivisci Heb 13
PHILIP. GAL. EXCVD
Summa dies qua Pastor oues discernet ab hœdis,
Immensū discrimen oues dabit inter et hoedos:
Præmia tunc optata ferent benefacta piorū:
Quas meruere pati soluent scelera impia pęnas.

1.- Septem Opera Misericordiae Corporalia (ff. 1 à 8)

Philips GALLE (1537 - 1612)

Septem Opera Misericordiae Corporalia [The Seven Acts of Mercy] - 1577

Engraving, by Philips Galle, 256 x 192 mm. The New Hollstein (Galle) 257-264 I/II.

Complete series of eight plates, including a title plate, depicting the seven acts of mercy, numbered from 2 to 8, the title plate unnumbered. First edition (of 2), by Philips Galle, Antwerp, 1577.

First state (of 2), before the removal of the date and the address on the title plate and the removal of the numbering on the other plates of the series.

Really fine impressions printed on laid watermarked paper (watermark : pot with a handle). In excellent condition. Rare defects in the margins: rare light waterstains, a tiny stain, a tiny loss of paper at the corner of one sheet.

On the title plate, Philips Galle depicts the Last Judgement, a passage from the Bible in which the Acts of Mercy are listed [Matthew 25:34-40]. These acts are represented on the following plates:

- **Feeding the Hungry** (*Esurientes Pascere*)
- **Quenching the Thirsty** (*Potum Dare Sitientibus*)
- **Clothing the Naked** (*Operire Nudos*).
- **Freeing the Prisoners** (*Redimere Captivos vel auxilium iis adferre*).
- **Visiting the Sick** (*Aegrotos Invisere)*
- **Housing the Strangers** (*Hospitio Peregri nos Ecipere*)
- **Burrying the Dead** (*Mortuos Sepeliere)*

The composition of each plate is similar: in the centre, the engraver depicts a concrete illustration of an act of mercy in the daily life of a Christian, surrounded by various episodes from the Old and the New Testaments. Each plate is richly inscribed in Latin: on the sides in particular, two biblical figures, different for each plate, hold up a stele containing quotations from the Bible.

As Manfred Sellink explains in his work on Philips Galle, when Galle published this series in 1577, tensions between Protestant and Catholic ideas were high. As a Catholic, Philips Galle used this series to take a stand against the doctrine of predestination, defended by the Reformed churches: at the Last Judgment (title plate), everyone will be judged on the moral behaviour they have shown during their life on earth. Christians are invited to respect the acts of mercy in order to ensure that they enter heaven. In the same year, Philips Galle published a pendant series in a similar style about *The Seven Spiritual Acts of Mercy* (TNG Galle 249-256).

Reference: Manfred Sellink, *Philips Galle (1537-1612), Engraver and Print Publisher in Haarlem and Antwerp,* Leyde, Université de Leyde, 1997, volume I, pp. 97-98.





F[u]nera si tumulo miserans inhumata recondes:
Muta tuam monimenta fidem per secla sonabūt.

8

Et rediuiua tuas in laudes ora resoluent
Quos gelido tegit atra sinu sua pignora tellus.

DECALOGVS CVM ACERBISSIMIS PRÆVARICATORVM POENIS.

FLAGRANTIS IN DEVM DILECTIONIS PARADIGMATA.



Ait Dominus ad David patrem meum, Quod cogitasti in corde tuo ædificare domum nomini meo, bene fecisti hoc ipsum mente tractans. 3. Reg. 8.



Et ingressus in templum cœpit eijcere vendentes in illo et ementes, dicens illis, scriptum est, Quia domus mea, domus orationis est. Vos autem fecistis illam speluncam latronum. Lucæ 19.



Exod. 20.
Locutusque est Dominus cunctos sermones hos:

EGO SVM DOMINVS DEVS TVVS &c. NON HABEBIS DEOS ALIENOS CORAM ME. *Non facies tibi sculptile, neque omnem similitudinem quæ est in cælo desuper, et quę in terra deorsum, nec eorum quæ sunt in aquis sub terra. Non adorabis ea neque coles.*

NON ASSVMES NOMEN DOMINI DEI TVI IN VANVM. *Nec enim habebit insontem Dominus eum, qui assumpserit nomen Domini Dei sui frustra.*

MEMENTO VT DIEM SABBATHI SANCTIFICES. *Sex diebus operaberis et facies omnia opera tua. Septimo autem die Sabbathum Dñi Dei tui est.*

HONORA PATREM TVVM, ET MATREM TVAM, *ut sis longevus super Terram, quam Dominus Deus tuus dabit tibi.*

NON OCCIDES.

NON MOECHABERIS.

NON FVRTVM FACIES.

NON LOQVERIS CONTRA PROXIMV̄ TVVM FALSVM TESTIMONIV̄.

NON CONCVPISCES VXOREM PROXIMI TVI.

NON DOMVM, NON AGRVM, *non servum, non ancillam, non bovem, non asinum, nec universa quæ illius sunt.*

SINCERI ERGA PROXIMVM AMORIS EXEMPLA.



Obsecro, peccavit populus iste peccatum maximum, feceruntque sibi Deos aureos. aut dimitte eis hanc noxam: aut si non facis, dele me de libro tuo quem scripsisti. Exod. 32.



Quis horum trium videtur tibi proximus fuisse illi qui incidit in latrones? At ille dixit, Qui fecit misericordiam in illum. Lucæ 10.

Ait illi Iesus, Diliges Dominum Deū tuum ex toto corde tuo, in tota anima tua, et in tota mente tua. Hoc est maximum primum mandatum. Secundum autem simile est huic, Diliges proximum tuum sicut te ipsum. In his duobus mandatis vniversa lex pendet prophetæ. Mathe. 22.

ILLVSTRI ET REVERENDISSIMO DOMINO LAEVINO TORRENTIO,
EPISCOPO ANTVERPIENSI MERITISSIMO OBSEQVII ERGO
PHILIPPVS GALLAEVS L. M. D.D.

2.- Decalogus cum Acerbissimis Praevaricatorum Poenis (ff. 9 à 19)

Adriaen COLLAERT (c. 1560 - 1618), Jan COLLAERT II (c. 1561 - 1620), Theodoor GALLE (1571 - 1633), Crispijn de PASSE I (1564 - 1637)

Decalogus cum Acerbissimis Praevaricatorum Poenis [The Ten Commandments] - circa 1587

Engraving, after Maarten de Vos, 214 x 244 mm (title page), 193 to 198 x 244 mm (plates from 1 to 10). The New Hollstein (Collaert Dynasty) 30-38 I/II ; Hollstein (Maarten de Vos) 72-82, I/II.

Complete series of eleven plates, including a title page and 10 plates numbered from 1 to 10. First edition (of 3), by Philips Galle, Antwerp.

First state (of 2), before the removal of Philips Galle's address on the title plate and on the first two plates, and before the addition of the commandments in the legend, top left, on the ten plates of the series.

Very fine impressions printed on laid watermarked paper (watermark : coat of arms with two fleur-de-lys, surmounted by a crown / countermark : horn). In good condition : small stains in the subject of two plates, a light waterstain in the margin of one plate.

This second series, also published by Philips Galle, depicts the Ten Commandments [Exodus 20:1-18]. The commandments are listed in Latin, on the Tablets of the Law, held by Moses, on the title page. It is surrounded by four biblical scenes: the dedication of the Temple by King Solomon, God's appearance to Moses on Mount Sinai, Jesus driving the merchants out of the Temple and the parable of the Good Samaritan.

The following ten plates depict each commandment with an episode from the Old Testament, accompanied by quotations from the Bible:

- **Thou shalt not have other gods before me**
  The Israelites worshipping the golden calf [Ex. 32:1-24]
- **Thou shalt not take the name of the Lord, thy God, in vain**
  The blasphemer stoned to death by the Israelites [Levit. 24:10-23]
- **Remember the Sabbath Day**
  The punishment of the Sabbath-breaker [Num 15:32-36]
- **Honour thy father and thy mother**
  Shem and Japheth covering the nakedness of Noah [Gen. 9:23]
- **Thou shalt not kill**
  Joab killing Amasa at the great stone in Gibeon [2 Sam 20:8-10]

- **Thou shalt not commit adultery**
  Zimri and Cozbi in the tent, right Phinehas killing Zimri and Cozbi [Num 25:6-8]
- **Thou shalt not steal**
  Joshua judging Achan, right Achan burrying part of the spoils, in background the stoning and burning of Achan and his family [Jos.7:1-25]
- **Thou shalt not bear false witness against thy neighbour**
  Daniel cross-examining the elders who accused Susanna, in background the stoning of the elders [Dan. 13:52-62]
- **Thou shalt not covet thy neighbour's wife**
  David and Batsheba as lovers, left Uriah before David [2 Sam 11:4-13]
- **Thou shalt not covet thy neighbour's house**
  Ahab coveting Naboth's vineyard [1 Kings 21:1-3]

Maarten de Vos depicts several stages of each episode simultaneously. For the third commandment, for example, he depicts the judgement of the man who disrespected the Sabbath in the foreground, on the left, and his stoning to death in the background, on the right.

The series is dedicated to Liévin van der Beken, Bishop of Antwerp from 1586 to 1595, whose Latin name *Laevinus Torentius* appears on the title plate, probably to mark his ordination.

The eleven preparatory drawings by Maarten de Vos are now kept in the drawing room of the Uffizi Gallery in Florence. Seven of them are dated "1586", which leads Mr Sellink to believe that this series was published around 1587.

References: Manfred Sellink, *Philips Galle (1537-1612) : engraver and print publisher in Haarlem and Antwerp*, 1997, volume II, p. 203, note 176; Ilja M. Veldman, « The Old Testament as a Moral Code: Old Testament Stories as Exempla of the Ten Commandments », in *Simiolus: Netherlands Quarterly for the History of Art*, 1995, Vol. 23, n° 4, pp. 232- 235.



VI. *Et ecce unus de filijs Israel intravit coram fratribus suis ad scortum Madianitidem vidente Moyse, et omni turba filiorum Israel, qui flebant ante fores tabernaculi. Quod cum vidisset Phinees filius Eleazari filij Aaron sacerdotis, surrexit de medio multitudinis, et arrepto pugione ingressus est post virum Israelitem, in lupanar, & perfodit ambos simul, virum silicet & mulierem in locis genitalibus.* Numeri 25. cap.



A domino fugiens iactatur in æquora Ionas, Excepit hunc cæco bellua ventre ferox.

Ionas Cap. 2. M. de Vos inuentor.

3.- The Story of Jonah (ff. 20 à 23)

Hieronymus WIERIX (1553 - 1619), Antonius WIERIX II (c. 1555/1559 - 1604)

The Story of Jonah – c. 1585

Engraving, after Maarten de Vos, 193 x 252 mm. The New Hollstein (De Jode) 225 II/IV and 226-227 I/III ; Hollstein (Wierix) 53 II/IV and 54-56 I/III; Hollstein (Maarten de Vos) 158 II/V and 159-161 I/III ; Mauquoy-Hendrickx, 1995, 38 II/V and 39-41 I/III.

Complete series of four plates, unnumbered, depicting four episodes of the story of Jonah. First edition (of 5), by Gerard de Jode, Antwerp, 1585.

Second state (of 4) of the title plate, with the signature of Hieronymus Wierix and before the substitution of the representation of God by a tetragrammaton (a third state for this plate had been assumed by M. Mauquoy-Hendrickx, but it is now excluded); first state (of 3) of the other three plates of the series, before numbering.

Excellent impressions printed on laid watermarked paper (watermark : gothic "P" / countermark difficult to identify). In very good condition : a tiny stain in the subject of one plate, rare light waterstains in the margins.

The third series in our collection depicts the story of the Old Testament prophet Jonah in four episodes. It has been bound in the reverse order of the order established in the reference works, following the chronology of the Bible.

The first plate depicts Jonah receiving God's order to go to Nineveh and tell the city that it will be punished for its many sins. In the second plate, Jonah, who disobeys God's order and flees instead, is cast into the sea by the crew of the boat in which he was travelling, in an attempt to calm the storm that God had provoked. In the third plate, Jonah, after being rescued by a large fish and begging God for forgiveness, is spat out by the fish on the shore. In the last plate, Jonah is depicted in front of the gates of the city of Nineveh, under the gourd. Furious that God's curse had not been fulfilled, that He had forgiven the city for its repentance, Jonah stands aside.

This series was used by Gerard de Jode in his *Thesaurus sacrarum historiarum Veteris Testament,* a collection of more than 300 prints depicting Old Testament passages, published in Antwerp, in 1585.

Two preparatory drawings for this series are now kept in the Louvre Museum, one of which dated "1585".

The four prints were made by the two brothers Hieronymus and Antonius Wierix, each of whom signed one print. The other plates are unsigned, but the style of these engravings suggests that they were made by one of them.

A fifth plate, depicting the repentance of the inhabitants of Nineveh, was added to the series in the second edition, published by Claes Jansz. Visscher.


Memskerck inuen
P. galle fecit
H. cock excudebat 1562
Natura et clementia Dei erga creaturas per jonam prophetam ostenditur, rursus quam tumida caro
etiam in sanctissimis hominibus, quę sibi consultum uult cum iactura proximorum demonstratur

4.- Jonah Complaining under the Gourd (ff. 24)

Philips GALLE (1537 - 1612)

Jonah Complaining under the Gourd - 1562

Engraving, after Maarten van Heemskerck, 152 x 261 mm. The New Hollstein (Galle) 74 I/II ; The New Hollstein (Heemskerck) 178 I/II ; Riggs 124

Published by Hieronymus Cock, 1562.

First state (of 2), before the removal of the Hieronymus Cock's address.

Very fine impression printed on laid watermarked paper (watermark: high crown). In good condition : tiny stains in the margins.

This print, which is not part of a series, was engraved by Philips Galle while he was working in the workshop of Hieronymus Cock in Antwerp. It depicts a passage from the story of the prophet Jonah, which also appears in the series by Maarten de Vos included previously added to our collection. It is an episode from the fourth chapter of the Book of Jonah, when he left the city of Nineveh, furious that God had forgiven the inhabitants of the city. Jonah is depicted at bottom right, with clasped hands, under the gourd sent by God, under a bridge, with the city of Nineveh in the background.

Maarten van Heemskerck designed this scene for two other prints: an etching by Dirck Volkertsz. Coornhert (TNH Heemskerck 177) and an engraving by Philips Galle (TNH Heemskerck 182). The composition of our print differs from the other two in the large amount of space devoted to the landscape and the architecture of the city of Nineveh, and in the way it emphasises the river and the bridge that crosses it.

This print is not intended as part of a series on the story of the prophet, but rather as an invitation to reflect on divine grace and mercy, illustrated by the story of Jonah. The caption is not a quotation from the Bible, but a maxim, probably written by Philips Galle.


CREAVIT DOMINVS NOVVM SVPER TERRAM FEMINA CIRCONDABIT VIRVM. IER. XXXI
VENIAT DILECTVS MEVS IN HORTVM SVVM. CANT. V
ECCE VIRGO CONCIPIET ET PARIET FILIVM. ISA. VII.
PROPHETA DE GENTE TVA ET DE FRATRIBVS TVIS SICVT ME SVSCITABIT TIBI DNS DEVS TVVS DEVTER. XVIII
DE FRVCTV VENTRIS TVI PONAM SVPER SEDEM TVAM
PSAL.
Petrus Firens excudit

5.- *The Annunciation with Prophets* (ff. 25)

Anonymous, after Cornelis CORT (1533 - 1578)

L'Annonciation, entourée de prophètes de l'Ancien Testament - début du XVII[e]

Engraving, after an engraving by Cornelis Cort, itself after a fresco by Federico Zuccaro, 221 x 303 mm. The New Hollstein (De Jode) 434 not described.

Impression of an undescribed state, published by Pierre Firens, from a print initially published by Gerard de Jode: the plate was cut down in height, with the removal of the lower part on which was the address of Gerard de Jode, and the address of Pierre Firens was added in the subject, on a pedestal, bottom left.

Fine impression printed on laid watermarked paper (watermark : "M" inside a circle), a little crease, possibly from the printing process. In excellent condition.

This edition is very rare: it is not listed in the *Inventaire du Fonds Français,* and we are not aware of any other proofs. Gerard de Jode's edition itself is rare. In the *Hollstein*, it is listed in only two institutions: the Rijksmuseum in Amsterdam and the Museum of Fine Arts in Stuttgart.

The engraving is reverse copy, reduced and modified, of an engraving made by Cornelis Cort in 1571 (TNH Cort 20-22), after a now lost fresco by Federico Zuccaro for the church of Santa Maria Annunziata in Rome. Gerard de Jode replaced the human representation of God with a tetragrammaton, and he reduced the number of prophets. He retained the positions of the Virgin Mary, kneeling behind a lectern, and the Archangel Gabriel, presenting her with a fleur-de-lys.

Reference: Michael Bury, *The Print in Italy (1550-1620),* Londres, British Museum, 2001, no. 74.


S·PETRVS·
S·ANDREAS
S·IOHANNES
CREDO IN DEVM PATREM OMNIPOTENTEM CREATOREM CŒLI ET TERRÆ
ET IN IESVM CHRISTVM FILIVM EIVS VNICVM,
QVI CONCEPTVS EST DE SPIRITV SANCTO NATVS EX MARIA VIRGINE
·P·VOS·INVENT·
COCK·EXCVD·1568

6.- *The Twelve Apostle in the Clouds* (ff. 26 à 29)

Pieter van der HEYDEN (c.1530 - 1576)

The Twelve Apostle in the Clouds - 1568

Engraving, after Peter de Vos II, 209 x 256 to 259 mm. Hollstein (Peter de Vos II) 1-4 I/II ; Hollstein (Heyden) 21-24; Riggs 204.

Complete series of four plates, depicting the twelve apostles, unnumbered. First edition (of 2), by Hieronymus Cock, Antwerp, 1568.

First state (of 2), before the removal of the Hieronymus Cock's address, replaced by Philips Galle's one.

Very fine impressions printed on laid watermarked paper (watermark: gothic "P"). In very good condition: very rare stains, waterstains in the corners of the sheets.

The fourth series in our collection consists of four plates depicting the Twelve Apostles, along with the prayer of the Creed, written in Latin in cartouches. These prints were engraved by Pieter van der Heyden, who signed his monogram "PAVE", after drawings by Peter de Vos II, the brother of Maarten de Vos. Peter de Vos made the preparatory drawings for only two series of prints.

In our collection, the plates of the series were not bound in the expected order, namely following the order of the verses of the Creed.

The twelve apostles are depicted seated in the clouds, with their names engraved in Latin above them, in a rather classical manner. Each saint is characterised by one of his easily identifiable attributes.

- St Simon the Zealot (with the saw), St Matthew (with the square) and St Matthias (with the axe)
- St Philip (with the cross), St Bartholomew (with the dagger) and St Judas Thaddaeus (with the halberd)
- St James the Great (with the pilgrim's staff), St Thomas (with the spear) and St James the Less (with the crosier)
- St Peter (with the keys), St Andrew (with X-shaped cross) and St John (with the chalice)



Accumulat pisces famulis prandetq; magister Pascendis ouibus præficiturq; petrus Johãs. 21.

7.- ***Christ at the Lake of Tiberias*** **(ff. 30)**

Pieter Jalhea FURNIUS (c. 1545 - 1610)

Christ at the Lake of Tiberias - before 1585

Engraving, after Crispijn van den Broeck, 203 x 268 mm. The New Hollstein (de Jode) 352.

Probably a first edition (of 2) by Gerard de Jode, before 1585.

Only state.

Very fine impression printed on laid watermarked paper (watermark : a pot topped by a cross). In good condition: a tiny abrasion in the subject of one plate and a few tiny stains on the edges of the sheets.

Our impression is probably from a first edition of this print: Gerard de Jode published loose plates before assembling them into a series on the apparitions of the Risen Christ for inclusion in his Thesaurus, in 1585. The plates in this series were made by different engravers after different draughtsmen.

This plate is unsigned, but its drawing has been attributed to Crispijn van de Broeck by Hans Mielke, and its burin execution to Pieter Jalhea Furnius by Christian Schuckman, in T*he New Hollstein* dedicated to Gerard de Jode.

The subject of this print is the second miraculous catch of fish, also called the "miraculous catch of 153 fish", which Jesus made after his resurrection, as described in the 21st chapter of the Gospel of Saint John. This depiction follows the text of the Gospel to the letter [John 21: 8-11]:

> *08 And the other disciples came in a little ship; (for they were not far from land, but as it were two hundred cubits,) dragging the net with fishes.*
>
> *09 As soon then as they were come to land, they saw a fire of coals there, and fish laid thereon, and bread.*
>
> *10 Jesus saith unto them, Bring of the fish which ye have now caught.*
>
> *11 Simon Peter went up, and drew the net to land full of great fishes, an hundred and fifty and three: and for all there were so many, yet was not the net broken.*

This plate, the fourth in the series, was not used in the new edition of the *Thesaurus* by Claes Jansz. Visscher, in 1639, and was then replaced by a copy in the same direction from 1643.



Le vray pourtraict du lieu de nostre Dam.e de lorette et des villes chasteaux et riuieres du pays circonuoisin auec les noms propres di ceulx.

Thomas de Leu excu.

8.- Notre Dame de Lorette (ff. 31)

Thomas de LEU (1560-1612)

Notre Dame de Lorette – late 16th century

Engraving, 201 x 244 mm. IFF 91, Robert-Dumesnil 169.

Published by Thomas de Leu.

Only state.

Very fine impression printed on laid watermarked paper (watermark unidentified). In very good condition: rare light stains in the subject, light waterstains on the edges of the sheets.

This plate seems extremely rare. We only have knowledge of one print kept in the Prints Department of the *Bibliothèque nationale de France* (Ed.11a fol.).

This anonymous print, published by Thomas de Leu, depicts the town of Loreto, in Italy, an important place of pilgrimage in Europe. Jean Adhémar describes it as follows :

> « The names of the towns and the castles are given in Italian. We can assume that this image of a sanctuary was spread abroad with the legend translated into different languages, depending on the country. The sanctuary of Loreto, and the church on whose roof the Virgin is sitting with the Child, are situated in the middle of a large landscape inspired by the Flemish, in a cavalier view. The value of this image is both touristic and religious.
>
> According to a late medieval tradition, the Virgin's house was miraculously transported by angels in the air from Nazareth to Loreto, a town in the province of Ancona, in Italy" (our translation).

Reference: Georges-Henri Rivière, Jean Adhémar, *Cinq siècles d'imagerie française,* Paris, Musée national des Arts et Tradition Populaires, 1973, no. 16, p. 22.



1

Dixit Dominus conuertimini ad me in toto corde vestro, in ieiunio, et in fletu et in planctu, Et scindite corda vestra: et non vestimenta vestra, et conuertimini ad Dominum Deum vestrum: quia benignus et misericors est. Joelis. 2.

9.- Typus Divinae Indulgentia atq[ue] Misericordiae (ff. 32 à 41)

Anonymous

Typus Divinae Indulgentia atq[ue] Misericordiae [Examples of Repentant Sinners from the Old and New Testament]

Engraving, after Maarten de Vos, 200 to 205 x 225 to 235 mm. Hollstein (De Vos) 1137 I/IV and 1138-1146 I/II.

Complete series of ten plates, including a title page, depicting episodes of the Bible about the Divine Mercy. Numbered with pen and brown ink, bottom right in the platemark. First edition (of 3) by Philips Galle.

First state (of 4 for the title page, of 2 for the following plates) before the removal of Philips Galle address and the addition of an engraved numbering.

Very fine impressions printed on laid watermarked paper (watermark: hand topped by a flower). In very good condition: tiny hole in the bottom of one subject, rare light waterstains on the edges of the sheets.
Inscription with pen and brown ink in the margin of the fifth plate, on the left: "Manassé"

This series of ten plates, after Maarten de Vos and published by Philips Galle, depicts several episodes from the Bible showing God's Mercy. On the title page, Maarten de Vos depicts the allegory of Penance and consciousness of guilt. The following prints depicts passages from the Bible:

- The Israelites destroying the graven images of Baal [Judg. 10:15-16]
- David and Nathan [2 Sam. 12:13]
- The people of Nineveh repenting upon hearing the prophecy of Jonah [Jon. 3:4-9]
- Manasse enchained in a Dungeon [2 Chron. 33:11-13]
- Mary Magdalen anointing Christ's feet in the house of Simon [Luke 7:36-50]
- The return of the prodigal son [Luke 15:20-22]
- Christ addressing to Zacchaeus [Luke 19:2-5]
- The Repentance of Peter [Mark 14:66-72]
- Joy in heaven at one repentant siner.

The plates are not signed but they testify to the technical mastery of the engraver who produced them. Maarten de Vos created clear compositions, despite the abundance of details (clothing, decoration, etc..). Philips Galle thus offers a moralising religious series, supported by compositions of great artistic quality.





Et crediderunt viri Niniuite in Deum et predicauerunt ieiunium et vestiti sunt sa[illegible] a minore vsq ad minorem. Jone. 3. 4

ENCOMIVM MVSICES

Quod ex sacris litteris concinnabat Philip. Gallæus. Iconibus exprimebat pictor celeberrimus Io. Stradanus. Versibus illustrabat doctissimus Io. Bochius, urbi Antverp. a Secretis.



Laudate eum in sono tubæ, laudate eum in psalterio & cithara. Laudate eum in tympano & choro, laudate eum in chordis & organo. Laudate eum in cymbalis bene sonantibus, laudate eum in cymbalis iubilationis: omnis spiritus laudet Dominum. Psal. 150. 1

AMPLISSIMIS ORNATISSIMISQVE D.D. EDVARDO VANDER DILFT ET CAROLO MALINEO CIVITATIS ANTVERPIAE CONSVLIBVS PHILPPVS GALLAEVS D.D.

10.- Encomium Musices (ff. 42 et 44 à 58)

Adriaen COLLAERT (c. 1560 - 1618), Theodoor GALLE (1571 - 1633),

Encomium Musices [The Eulogy of Music] – c.1590

Engraving, after Johannes Stradanus, 236 x 285 mm (title page), 220 x 284 to 290 mm. The New Hollstein (Johannes Stradanus) 135 and 137-151 only state or II/II depending on the plates; The New Hollstein (The Collaert Dynasty) 473 and 475-488 only state or II/II depending on the plates.

Series of sixteen plates (instead of seventeen : : missing the plate New Hollstein, The Collaert Dynasty, 474), including a title page, praising music. Engraved numbering, from 4 to 18, accompanied by a numbering in pen and brown ink, from 3 to 17, bottom right, in the platemark. Published by Philips Galle.

Only state or second state (of 2), after the addition of the engraved numbering.

Very fine impressions printed on laid watermarked paper (watermark: coat of arms with two fleur-de-lys, surmounted by a crown / countermark : horn) In very good condition: a few foxmarks and stains in the subject, rare waterstains on the edges of the sheets, tiny tear in the bottom margin of the last plate of the series.

As the inscription in the manuscript table indicates, the missing plate was lost before 1752 : " il n'y a en 1752, dans ce livre que 157 estampes, la 43me étant de manque" [in 1752, there are only 157 prints in this book, the 43rd being missing].

Philips Galle, wishing to praise music, commissioned Johannes Stradanus to draw biblical scenes in which music was involved. Philips Galle dedicated his series to music connoisseurs, in a letterpress introduction that sometimes accompanies the series, but which is not present in our collection.
Each biblical scene is accompanied by Latin verses composed by Johannes Boghe, town clerk of Antwerp, who has indicated which biblical passages he was referring to. Stradanus' illustrations are faithful to the Holy Scriptures, but he has added many musical instruments that were not mentioned.
The title page depicts numerous instruments, both ancient and modern, as well as those of Stradanus' imagination. The allegories of Harmony (*Harmonia*), of Melody (*musica*) and of Rhythm *(mensura*) hold a choir book with the score of a motet "*Nata et grata polo*", composed by Andreas Pevernage, the choirmaster of Antwerp Cathedral.
The plates were engraved by Adriaen Collaert, expect for *The Annunciation to the Shepherds,* the 16th plates, which was engraved by Philips Galle's son, Theodoor. The scenes depicted are the following :

- Moses' and Miriam's Song at the Red Sea [Ex. 15 : 1-21]
- Saul among the Prophets [1. Sam. 10 : 5-6]
- David playing before Saul [1. Sam. 16 : 14-23]
- The Women of Israel singing and dancing at David's Return [1. Sam. 18 : 6-7]
- David and his People playing before the Lord as the Ark is brought to Jerusalem [2. Sam : 6-5]
- The Ark of the Covenant brought unto its Place; the Levites singing [2 Chron 5 : 12-13]
- A Minstrel playing before the Kings of Israel, Judah, and Edom [2 Kings 3 :15]
- The People of Judah rejoicing over the Oath to the Lord [2. Chron 15 :14-15]
- Joash anointed King by Jehoiada [2 Chron 23 : 11-13]
- The Foundation of the Temple of the Lord Laid [Ezra 3 :10]
- The Women of Israel praising Judith [Judith 15]
- The Entrance in the Citadel of Jerusalem [1 Macc. 13 : 49 – 53]
- The Annunciation to the Shepherds [Luke 2 : 13-14]
- Musical Celebration of a Mass
- God the Father and the Lamb of God; the Opening of the Book of Seven Seals [Revelations 5 : 9-11]

The engravings are very faithful to Stradanus' drawings, particularly in their rendering of light. Fourteen of them are now kept in the Royal Library of Belgium, in Brussels, and two of them are dated "1589".

References : Alessandra Baroni, Manfred Sellink (dir), *Stradanus (1523-1605). Court artist of the Medici,* Turnhout, Brepols Publishers, 2012, pp. 307-313; Ann Diels, *'Wat d'yser can bemaelen'. Estampes des graveurs anversois Collaert (1550-1630),* Brussels, Belgium Royal Library, 2005, pp. 70-75



13 Gens moles operum, vastataq; mœnia condit
Rursus, et exstructas Solymorum dedicat arces.

Inflatæ sonuêre tubæ, festiuaq; mystæ
Cantica nascentes circum testudine muros

Ingeminant, alij calamis, neruisque Lyrisque 12
Orgia solenni peragunt lustralia ritu. 2. Esdræ 12.



Nunquid canis ego sum vt baculo ad me venias? Ego inquit Dauid hodie auferam caput tuum a te · 1 · Re · 17 ·

11.- The Story of David and Saul (ff. 59 à 68)

Anonymous

The Story of David and Saul

Engraving, after Maarten van Heemskerck, 201 to 205 x 247 to 250 mm. The New Hollstein (Heemskerck) 94 II/III and 95-103, Riggs 137.

Complete series of ten plates, depicting the story of David and Saul, numbered from 1 to 10, second edition (of 4) by Theodoor Galle.

Second state (of 3) for the title page, with the replacement of the Cock's address by that of Theodoor Galle.

Very fine impressions printed on laid watermarked paper (watermark: coat of arms with two fleur-de-lys, surmounted by a crown / countermark : horn). Generally in excellent condition: a few stains at the corners of the sheets, rare stains in the subjects.

This complete series was drawn by Marteen van Heemskerck for the publisher Hieronymus Cock. The plates in our collection come from a second edition, by Theodoor Galle, who changed the address on the title page. The theme of this series is again taken from the Old Testament: it depicts the story of David and King Saul, from the First Book of Samuel. Hieronymus Cock published many series of this kind on major figures from the Old Testament.

Each print is structured in the same way, with the main scene in the centre, and other events in the background. The captions are in Latin. In each of these prints, David is depicted with his shepherd's staff, either in his hand or at his feet. We find:

- Samuel anointing David
- David bringing Saul the gifts from his father
- Jesse sending David with presents to his brother
- David inquiring after Goliath's challenge
- David being armed before Saul
- David confronted with Goliath
- David severing Goliath's head
- Abner presenting David with Goliath's head before Saul
- Singing and dancing women meeting Saul and David after the Victory

- Saul casting a javelin at David

The Louvre Museum kept seven preparatory drawings for this series, dated between 1555 and 1556, suggesting that the first edition was published around 1556. Theodoor Galle must have published this series at the beginning of the 17th century, after the sale of Hieronymus Cock's plates by his widow Volcxken Diericx.





Infixus est lapis in fronte Philistei, cecidit, et precidit caput eius David · i · Re · 17 ·



Interea iuuenis furiales regius ignes
Concipit, et ceco raptus amore furit.

Hostis ut hospes init, vaginaqꝫ eripit ensem,
Et venit in thalamos nupta pudica tuos.

Addidit atqꝫ necem, famulumqꝫ in crimina iungit,
Succubuit famæ victa puella metu. 2

12.- The Story of Lucretia (ff. 69 à 72**)**

Hendrick GOLTZIUS (1558-1617)

The Story of Lucretia - Circa 1578-1579

Engraving, after Hendrick Goltzius, 215 to 220 x 249 mm. The New Hollstein (Goltzius) 159 I/II and 160-162 only state.

Complete series of four prints, depicting the Story of Lucretia, numbered from 1 to 4 with pen and brown ink, bottom right, in the platemark. First edition (of 3) by Philips Galle, Antwerp.

First state (of 2) for the first plate before the addition of a title page and a signature, top right; only state for the other plates.

Very fine impressions printed on laid watermarked paper (watermark: gothic "P"). In very good condition: rare light stains in the margins.

Published by Philips Galle in 1578-1579, this is one of the first series engraved by Hendrick Goltzius, after his own designs. Two of his preparatory drawings are now kept in the Herzog Anton Ulrich Museum in Braunschweig, Germany.

The plates in our collection have been numbered with pen and brown ink in the platemark, bottom right, but the numbering does not exactly follow the order of the story.

This series depicts the story of Lucretia, as told by *Titus Livius*, in his History of Rome, in four episodes. In his work on Goltzius, Walter L. Strauss describes them as follows:

- The Banquet at the House of Tarquinius

"During the siege of the city of Ardea by the tyrannical Roman king Lucius Tarquinus Superbus (Tarquin the Proud), two of his sons and his nephew Collatinus decided to return to Rom and there to pay a surprise visit to their wives. They found the wives of the sons of Tarquinius at a splendid banquet, but Lucretia, the wife of Collatinus, was at home spinning, though it was late at night. Carel van Mander admired this engraving because Goltzius, contrary to custom, clothed his figures in modern Netherlandish costumes."

- Lucretia in the spinning chamber

“After surprising their wives at a glamorous banquet, the sons of Tarquinius accompanied their cousin Collatinus to his house. Entering late at night, they found Collatinus’ wife, Lucretia, spinning among her handmaidens. In the second sheet of the series, the cousins are in the background, about to enter the chamber. The warriors are wearing antique armour which contrasts markedly with the contemporary dress of the woman.”

- The Rape of Lucretia

“Sextus Tarquinius, one of the Roman king’s sons, impressed by the virtue and beauty of his cousin’s wife, Lucretia, returned for a visit a few days later. During the night, Sextus entered the unsuspecting Lucretia’s bedchamber with his sword drawn. He forced Lucretia to submit to him by threatening to cut the throat of a male slave whom he would pretend to have killed in order to avenge her husband’s honour. After Sextus’ departure, Lucretia summoned her husband and her father to ask for revenge, then stabbed herself to death. The scandal forced King Tarquinius to leave Rome in about 510 B.C. and resulted in the city’s becoming a republic.”

Hendrick Goltzius’ composition was inspired by an engraving by Cornelis Cort, after a painting by Titian (TNH Cort 191), from which he took the poses of Lucretia and Tarquin. However, Hendrick Goltzius proposed a larger composition in a horizontal format.

- Lucretia’s suicide

« The fourth and final episode of the series: Lucretia has plunged a knife into her breast in the presence of her father and her husband. In the background, the Roman people are assembling to avenge Collatinus and Lucretia”.

As Huigen Leeflang and Ger Luijten explain in their book on Goltzius, the depiction of the story of Lucretia was quite common in the sixteenth century. In Holland, this theme took on a particular significance linked to the political context: Tarquin became the symbol of the Spanish monarchy, while Lucretia was the symbol of the Netherlands under attack. Goltzius, however, distinguished himself by devoting four plates to this story, whereas usually only Lucretia's suicide or rape was depicted.

References: Huigen Leeflang, Ger Luijten (dir.), Hendrick Goltzius (1558-1617). Tekeningen, prenten en schilderijen, Zwolle, Waanders, 2003, pp. 40-42; Walter L. Strauss, Hendrik Goltzius, 1558-1617: the complete engravings and woodcuts, New York, Abaris Books, 1977, pp. 54-61.



Effera Romanis dum cingitur Ardea signis,
Et patitur longas obsidione moras

Terquinius iuuenis, socios dapibusq merocq
Accipit, uxorum mutua cura subest.

Quisq suam laudat Regalia protinus omnes
Tecta petunt cernunt peruigilare mero. 3


LES FIGVRES ET POVRTRAICTZ DES
SEPT AAGES DE L'HOMME, AVEC LE SVBIECT
sur chacun diceux, Faictz tailler et grauer Par N.L.C,
Sur les principaux de Feu B.P.
PRESENTEZ AV ROY.
A PARIS
Par permission et puillege,
de sa Maiesté
Pour x. Ans
1609
A. PARIS chez IEAN LE CLERC rue S. Iean de Latran a la Salemandre
ROYALLE
HF

13.- Les figures et Pourtraicts des sept aages de l'Homme (ff. 73 à 80)

ANONYMOUS (Monogrammist IHF or HF) after Baptiste PELLERIN (dead in 1575) - *Les Figures et Pourtraictz des sept Aages de l'Homme* – 1579/1580

[The Figures and Portraits of the Seven Ages of Man]

Etching and engraving, 196 to 204 x 242 to 249 mm. Brun p. 285.
Scarce complete series of eight plates including a title plate. The title plate is not numbered unlike the plates illustrating the seven ages: 1 : *Enfance*, 2 : *La puerilité*, 3 : *Adolessance*, 4 : *Jeunesse*, 5 : *Le viril*, 6 : *Vieillesse*, 7 : *Le Caduc*
Fine impression printed on laid paper. Generally in very good condition. The upper right corner of the platemark in the title page partially broken and repaired verso. A small spot of colour on one plate, a few waterstains in the margins. Wide margins (sheet: around 262 x 330 mm).

The title page bears the following full title: *Les Figures et Pourtraictz des sept Aages de l'Homme, Avec le subject sur chacun diceux, Faictz tailler et graver Par N.L.C. Sur les principaux de Feu B.P., Présentez au Roy*. It also specifies a privilege of *A Paris, Par permission et privillege de sa Majesté Pour X Ans*, a date of publication, *1609*, and a publisher's address: *A Paris chez Jean Le Clerc, rue S. Jean de Latran a la Salemandre Royalle*.

The last plate bears the engraved words *Parachevez de tailler et graver en decembre 1580 Pour Nicolas le Camus Notaire*. This name explains the initials *N.L.C.* of the person who commissioned the series, which appear on the title plate.

As copies of this series are extremely rare and poorly described, it is difficult to compare editions. However, there appear to have been at least four editions, using at least two different etched titles.

A first edition dates from December 1580 and bears on the title plate the date *1579* and an engraved title similar to ours. This edition, cited in *Baptiste Pellerin et l'art parisien de la Renaissance*, p. 23, is said to have been edited by Nicolas Le Camus. The only known copy of this edition is in the Houghton Library, Harvard University. A second edition bears the date *1595* on a smaller, sketchier title plate, without figures. The engraved title is different: *Les figures et portraicts des sept aages de l'homme. Avec les subjects par quatrains, de feu M. de Ronssart au pied de chacun d'iceulx. Taillez et gravez sur les principaulx inluminez de feu M. Baptiste Pellerin*. The Bibliothèque nationale de France holds a copy, bound in a collection of prints similar to ours (Paris, BnF, Impr., Rés. G 1400 (4)). There is still no publisher other than Nicolas Le Camus in this edition. A third edition bears the date *1601* and is edited by Jean Le Clerc; a copy is kept at the BnF (Paris, BnF, Est. Td 24 in-fol). Our copy belongs to a fourth edition, dated *1609*, which uses the same title plate as the first edition. The publisher mentioned in the 1601 and 1609 editions is Jean Leclerc IV (1560 - 1621/1622), who had established himself in Paris, rue Saint-Jean-de-Latran, at La Salamandre, from 1590 onwards. In 1601, La Salamandre became the Royal Salamander.

It is difficult to explain the existence of two plates with different titles for this series. In *Baptiste Pellerin et l'art parisien de la Renaissance*, the authors write that in 1580 Baptiste Pellerin had only been dead for five years and that "it did not seem useful to the publisher, Nicolas Le Camus, notary at the Châtelet, to spell out his name, which was no doubt still known to everyone. Fifteen years later, neither Ronsard (who died on 28 December 1585) nor Baptiste were still alive. And so the publisher had to specify their identity" (translated by us). However, this does not explain why the editions of 1601 and 1609 once again use the first title plate, which features simple monograms.

The author of the etchings remains just as mysterious. The monogram IHF or HF, present on the title plate of the first edition and ours, and also on the last plate, has not yet been identified. Robert Brun suggested without certainty that it should read "Hoorbe fecit" (Gillis Hoorbe or Horbeck, active around 1585).

The author of the *principaux* or *principaulx inluminez*, i.e. the drawings after which the monogrammist IHF/HF made his etchings, is on the other hand known, his name being explained on the title plate of the second edition. Baptiste Pellerin, a Parisian painter and illuminator, has been the subject of recent research in order to reconstruct his career. Little is known about his life other than that he married in 1542, was active from the late 1540s and died in 1575. A prolific artist, he produced drawings that were used by many artists in the form of stained glass, tapestries, armour, tokens and medals, goldsmiths, jewellers, book illustrations and prints. In this last area, careful examination of a number of prints whose designs had previously been attributed to Etienne Delaune has enabled Pellerin to be credited with their invention. The conclusion of this recent research is that Pellerin "was one of the most important figures in Parisian Renaissance art".

Les Figures et Pourtraictz des sept Aages de l'Homme is one of his finest productions. This "remarkable series of prints", in the words of Henri Zerner (*Baptiste Pellerin*, p. 7, translated by us) depicts seven ages of human life, based on extended Latin classifications: childhood, which lasts four years and is placed under the sign of the Moon; infancy, which lasts ten years, under the sign of Mercury; adolescence, which lasts eight years, under the sign of Venus; youth, which lasts nineteen years, under the sign of the Sun; virility, which lasts fifteen years, under the sign of Mars; old age, which lasts twelve years, under the sign of Jupiter; and caducity, under the sign of Saturn, until the age of eighty-eight. In the centre of each plate are details of different activities representative of the age illustrated, echoed in the richly decorated frames.
A drawing by Baptiste Pellerin in the collections of the Musée du Louvre has been linked by Valérie Auclair to the first plate in the series, *L'Enfance*.

The attribution of the verses engraved in the caption to Pierre de Ronsard is disputed.

References: Robert Brun: *Le livre français illustré de la Renaissance : étude suivie du catalogue des principaux livres à figures du XVI*[e] *siècle*, 1969; Maxime Préaud, Marianne Grivel, Pierre Casselle, and Corinne Le Bitouzé: *Dictionnaire des éditeurs d'estampes à Paris sous l'Ancien Régime*, 1987; Marianne Grivel, Guy-Michel Leproux, Audrey Nassieu Maupas et Henri Zerner : *Baptiste Pellerin et l'art parisien de la Renaissance*, 2014..




2
·Lapuerilite·
La puerilite' est nr̃e aage second ·
Son Regne est de dix ans gouuerne' par mercure
Vollage sans arrest est lors nostre nature
Et lesprit au scauoir se veut rendre facond ·
3


3
Adolessance.
Le tiers est de huict ans par Venus gouuerné
Qui rend lhomme amoureux en son adolessance
Son naturel endinau ieu et a la dance
De flames et de feux son cueur enuironné.
4


4
Ieunesse
La Ieunesse est le quart guidé par le soleil
Regnant dixneuf ans poussant au mariage
L'homme qui veult (vivant) colloquer son mesnage
Desireux de richesse en force sans pareil.
5


LE VIRIL.
Le quinct est le viril suiuant l'aspect de Mars
Son cours est de quinze ans sa nature fascheuse
Magnanime constante, auare et dangereuse
Rendant l'homme guerrier suiuant ses estendars.
6


6
Viellesse.
Le six soubz Iuppiter, dans douze ans fait son cours
Iusques en l'an soixante huict, Aage nommé viellesse
L'homme alors vers le ciel tout repentant s'adresse
Soigneux de son salut des humbles le secours.
7



·Parachevez de tailler et graver en decembre·
·1580·

Pour Nicolas le Camus Notaire.

HF



Dæ CONSTANTIÆ ALAMANNIÆ *Nobilissæ Florentinæ, ex viro suo Illmo* RAPHAELE MEDICEO *Florentino,* 1
Hetruriæ pedestris militiæ Rectore, liberorum XVI. *simul viuorum pudicissimæ matri,*
IOANNES STRADANVS *inuentor* DD.

14.- Vermis Sericus (ff. 81 à 86)

Karel van MALLERY (1571 - 1635)

Vermis Sericus [The introduction of the Silkworm and the production of silk in Europe] - circa 1595

Engraving, after Johannes Stradanus, 214 x 271 (title page), 201 to 203 x 270 to 272 mm. The New Hollstein (Stradanus) 346-351 I/V.

Complete series of six prints, including a title page, depicting the production of silk. First edition (of 6), by Philips Galle, Antwerp, 1595.

First state (of 5), before the removal of Philips Galle's address.

Very fine impressions printed on laid watermarked paper (watermark : coat of arms with two fleur-de-lys, surmounted by a crown / countermark : horn). Generally in very good condition: two small repaired tears just touching the subject of the title plate and the 4th plate, small tear in the margin of the 5th plate, a few light stains at the corners of the sheets.

This series, after Johannes Stradanus, engraved by Karel van Mallery, depicts in five plates the introduction of the silkworm to Europe and the production of this precious fabric. This series was a great success and was reprinted many times, but the prints in our collection are from the first edition, by Philips Galle, dated around 1595.

The title page of the series, *Vermis Sericus,* depicts the four stages in the life of the silkworm, from caterpillar to butterfly, through the making of its cocoon.

The first plate in the series depicts the introduction of the silkworm from Asia to Europe. It was smuggled in by two Nestorian monks at the request of the Emperor Justinian. The Byzantine emperor is depicted in the centre of the print, picking up the bamboo cane in which the worms were carried.

The following plates are more technical. They describe the various stages in worm culture and silk production. The first stage is the incubation of the silkworm eggs: the female workers sort and select the eggs, then place them in bags under their clothes to hatch them. The second stage depicts the silkworms' eggs spread out on shelves; the third is the gathering of mulberry leaves and the feeding of the silkworms. Finally, the last print in the series represents the reeling of silk from the cocoons, the last stage before silk weaving.

This highly accurate series demonstrates Stradanus' extensive knowledge of the subject. It was commissioned by Raffaele de Medici, and dedicated to his wife, Constanza Alamanni, sister of the poet Luigi Alamanni.

References : Alessandra Baroni (dir.), *Giovanni Stradano : le più strane e belle invenzioni del mondo,* Florence, Edizioni Polistampa, 2023, no.60, pp. 324-327.





3. Aſperſa vino terſaq; oua vermium Papillulis ſolent fouere virgines. 3



INGENIO ET GENIO NOBILI DÑO AMBROSIO MARIENBERGO, OMNIS GENERIS PICTVRAE
ET ELEGANTIARVM ADMIRATORI, PHILIPP. GALLAEVS L.M. DEDICABAT.

15.- Mediceae Familiae Rerum feliciter Gestarum Victoriae et Triumph (ff. 87 à 107)

Philips GALLE (1537 - 1612), Hendrick GOLTZIUS (1558-1617)

Mediceae Familiae Rerum feliciter Gestarum Victoriae et Triumph [The History of the Medici] – 1577-1583

Engraving, after Johannes Stradanus, 207 x 276 mm (title page), 212 to 220 x 277 to 295 mm. The New Hollstein (Stradanus) 352-372 I/II or III (except 359 II/IV); The New Hollstein (Galle) 488-503 I/II or III; The New Hollstein (Goltzius) 348-352 I/II or III

Complete serie of 21 plates, including a title page, depicting the history of the Medici. Numbered with pen and brown ink in the platemark, bottom right, from 1 to 21. First edition (of 3) by Philips Galle, Antwerp.

First state (of 2 or 3), before the addition of a new numbering. The *New Hollstein* on Stradanus notes a first state, not previously described, for the 7th print, *Giovanni de' Medici sends back the Swiss Mercenaries* (TNH 359). Our plate would therefore be a second state (of 4), after the addition of the number "7", bottom right, and before the addition of the new numbering.

Very fine impressions printed on laid watermarked paper (watermark : gothic "P" / countermark: a horn with a lozenge and a cross). In very good condition: a tiny stain in the margin of the first plate, rare stains and foxmarks in the subjects.

This series published by Philips Galle, after Stradanus, depicts the feats of arms of the Medici family in the first half of the 16th century. Commissioned by Ferdinando I de' Medici, it highlights his father, Cosmo I, and his grandfather, Giovanni de' Medici, known as Giovanni delle Bande Nere

It consists of a title plate followed by three series of prints, which may have originally been created to be published separately and then brought together in 1583. Commissioned to glorify the Medici family, the series contains some historical errors in the Latin caption.
The series begins with a first set of eight plates, numbered from 1 to 8, three engraved by Philips Galle, and the others by Hendrick Goltzius, who was at the beginning of his career as an engraver. This first set is devoted to the story of Giovanni de Medici, a condottiere who fought many battles for different sides:

- Giovanni de' Medici besieged in Rome
- Giovanni de' Medici defeated
- The Capture of Milan
- The dispersion of the Spanish enemy
- Giovanni de' Medici in a duel

- Giovanni de' Medici before Francis I
- Giovanni de' Medici sends back the Swiss Mercenaries
- The Death of Giovanni de' Medici

A second set of eight prints, engraved by Philips Galle, depicts the battles between the cities of Florence and Siena, led by Cosimo I. Siena was annexed by the Republic of Florence after its defeat in 1554. The battles depicted, in order, are as follows:

- The Battle of Camolia and Siena
- The Battle at Mons Regionis
- The Battle of Labadia di Sena and St Abonda
- The Battle of Marciano
- The Retreat of Piero Strozzi
- The Capture of Casulum
- The Capture of Portus Herculis
- The Defeat of the Turcs at Plumbinum

Finally, the third set, consisting of four engravings by Philips Galle, is devoted to the coronation of Como I de' Medici, made Grand Duke of Tuscany by Pope Pius V in 1569.

- The entry of Cosimo I into Rome
- Cosimo I enters the college of cardinals
- The coronation of Cosimo I
- The return of Cosimo I to his palace

References : Alessandra Baroni (dir.), *Giovanni Stradano : le più strane e belle invenzioni del mondo,* Florence, Edizioni Polistampa, 2023, no.9, pp. 160-169 ; Alessandra Baroni, Manfred Sellink (dir), *Stradanus (1523-1605). Court artist of the Medici,* Turnhout, Brepols Publishers, 2012, pp. 286-291.



7 *Ioha. Med. magnam Heluetiorum manum, quę in Italiam irruebat, cum paruis copijs pedem* 8
domum properanter referre cogit



Nauita Erythræum pauidus qui nauigat æquor,
In proræ et puppis ſummo reſonantia pendet
Tintinnabula: eo ſonitu prægrandia Cete,
Balenas, et Monſtra marina à nauibus arcet.

16.- A set of Hunting scenes, after Johannes Stradanus (ff. 108 à 158)

At the end of our collection, we find a set of 51 plates depicting hunting scenes, after Johannes Stradanus, engraved by several engravers, and published in different series by three successive publishers: first Hieronymus Cock, then his widow Volcxken Diericx, and finally Philips Galle. The 51 plates in our collection come from the editions of the latter two, and have been bound in a random order.

Series published by *Aux Quatres vents,* of Volcxken Diericx:

Anonymous (Monogramist FLB)

Hunts - 1574

Engraving, after Johannes Stradanus, 219 to 225 x 298 to 304 mm (dimensions of the sheet). The New Hollstein (Stradanus) 409 I/II and 411-414 I/III or only state, depending on the plates.

Series of five prints (instead of six), numbered from 1 to 6, the 2nd being missing. First edition (of 3), from *Aux Quatre Vents,* by Hieronymus Cock's widow, Antwerp, 1574.

First state (of 2 for the first plate, of 3 for the last) before the replacement of the *Aux Quatre vents*' address by that of Adriaen Collaert; only state for the other plates.

Fine impressions printed on laid paper, laid down. In very good condition. Rare light stains in the subject.

Anonymous (Monogramist FLB)

Hunts - 1576

Engraving, after Johannes Stradanus, 212 to 217 x 294 to 300 mm (dimensions of the sheet). The New Hollstein (Stradanus) 416-420 I/III.

Series of five prints (instead of six), numbered from 2 to 6. First edition (of 3), from *Aux Quatre vents,* by Hieronymus Cock's widow, Antwerp, 1576.

First state (of 3), before the replacement of the *Aux Quatre vents*' address by that of Adriaen Collaert.

Fine impressions printed on laid paper, laid down. In very good condition: small tear in the margin of one plate, light stain in the subject of several plates.

These two series depict hunting scenes with forest animals. The plates in the first series depict the hunting of bears, wolves, and deer, while the plates in the second series depict the hunting of rabbits, foxes, and badgers. For some of the plates in these series, Stradanus reused compositions he had previously created for a series of tapestries commissioned by Cosimo I for his villa at Poggio a Caiano, in Tuscany, in 1567.

Series published by Philips Galle:

Antonius WIERIX II (c. 1555/1559 - 1604)

Hunting scenes – circa 1596

Engraving, after Johannes Stradanus, 210 to 217 x 282 to 286 mm. The New Hollstein (Stradanus) 426, 429, 432, 439, 440 and 441 III/III.

Six plates from a series of 44 (TNH 421-464). Third edition (of 3), by Philips Galle, Antwerp, circa 1596.

Third state (of 3), after the replacement of the initial numbering by a new one. The plates of the third edition have been renumbered to be reunited with the second hunting series published by Philips Galle (see commentary below).

Fine impressions printed on laid watermarked paper (watermark: double “C” interlaced with a cross, crowned ; countermark with “4” and fleur-de-lys). In very good condition: a few light stains in the subject.

Jan COLLAERT II (c. 1561 - 1620), Karel van MALLERY (1571 - 1635), Cornelis GALLE I (1576 - 1650) and Adriaen COLLAERT (c. 1560 - 1618)

Hunting scenes – after 1596

Engraving, after Johannes Stradanus, 197 to 207 x 259 to 270 mm (dimensions of the sheet). The New Hollstein (Stradanus) 467, 469, 470, 473, 474, 479, 481, 483, 488, 496, 497, 498, 500, 510, 521 I/ III or IV depending on the plates.

Fifteen plates from a series of 62 (TNH 465-526) probably the second edition (of 8) by Philips Galle, Antwerp, after 1596, after the addition of 29 unnumbered plates,of which four plates of our collection are included (the 1st, the 2nd, the 3rd and the 25th plates).

First state (of 3 or 4) before the modification or the addition of the new numbering.

Very fine impressions printed on laid paper, laid down. Generally in very good condition: rare light stains in the margins and subjects, a few light waterstains in the margins, tiny holes in the subjects.

Jan COLLAERT II (c. 1561 - 1620), Cornelis GALLE I (1576 - 1650) and Adriaen COLLAERT (c. 1560 - 1618)

Hunting scenes - circa 1596

Engraving, after Johannes Stradanus, 192 to 203 x 262 to 270 mm. The New Hollstein (Stradanus) 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525 and 526 II/III.

Twenty-two prints from the same series of 62 plates (TNH 465-526). Third or fourth edition (of 8), by Philips Galle, Antwerp, after the combination of his first and his second series of hunting scenes.

Second state (of 3) after the addition of a new numbering and before the replacement of Philips Galle's address by the one of Johannes Galle.

Fine impressions printed on laid watermarked paper (watermark: double "C" interlaced with a cross, crowned ; countermark with "4" and fleur-de-lys). In very good condition: a few stains in the margins et subjects, light waterstains in the margins, one repaired tear in the margin of one plate.

Following the success of Stradanus' hunting scenes, he and Philips Galle decided to collaborate on an ambitious series, which was published in several editions and reached a total of 106 prints, including 2 title pages. A first set of 44 prints was published in 1578-1580, followed by a second set of 62 prints, in 1596.

In our collection, these two series and their different editions are juxtaposed and intermingled. There is a set of plates from the first state of the second series of *Hunting Scenes*, probably from a second edition. Then, there is a set of plates that appear to be from the third or the fourth edition of the second series, with full margins, unlike the other *Hunting Scenes* of our collection, laid down. This set consists of plates from Philips Galle's first series, renumbered to be reunited with the second series, and plates from this second series, from the second state.

The prints published by Philips Galle differ from those published before him, in the variety of hunting scenes depicted. They include marine animals, birds, exotic animals such as lions, elephants and monkeys, and even legendary animals such as unicorns. Stradanus also depicted historical scenes and figures such as Hannibal or Alexander the Great, and scenes set outside Europe, for example in Ethiopia. Finally, Stradanus also depicted animal fights.

Références : Alessandra Baroni, Manfred Sellink (dir), *Stradanus (1523-1605). Court artist of the Medici,* Turnhout, Brepols Publishers, 2012, pp. 245-260





Conscendunt celsas pueri turresq; domosq;:
Chartarum discos angustâ parte patentes,
Flante aurâ spargunt: incautaq; Hirundo foramen
Ocyus inuolitans, rima retinetur in arcta.

85.



Non procul à ripis Asinos venatur agrestes
Indus, permissu Regis: cornu quibus exstat
In fronte: hinc phialæ fiunt et pocula, morbos
Quæ sanant, vulnus curant, pelluntque venena.


Ioan. Stradanus inuent.
Carol. de Mallery sculp.
Phls Galle excud.
5
Annibal in bello captos confligere cogit
Inter se: tantum superest ex omnibus vnus:
Hic Bardo obijcitur: superatur bellua: victor
Dimitti pactus, dum poscit abire, necatur.


Ioan. Stradan. inuent.
Ioan. Collaert sculp.
Phls Galle excud.
9
Ex antro catulos venator Tigridis aufert,
Atq; in decipulas & retia tensa, tenellos
Quæ referant catulos, specula inijcit: illa doli expers
Veros esse putat, rete intrat, captaq; rancat.


Ioan. Stradanus inuent.
Corn. Galle sculp.
Phls Galle excudit.
14.
Ense Vrsum inuadit rabidum cataphractus: at Vrsus
Vnguibus arripiens hominem conatur hamatis
Sternere, & erectus nequicquam lubrica prensat
Arma: cadit tandem transfixus viscera ferro.


Phls Galle excudit.
Ioan. Stradanus inuent.
Ioan. Collaert sculp.
47.
Montibus Ægypti, Nilum prope, turba salacem
Feminei generis Satyrum clamore, tumultu,
Fustibus et contis properè sectatur: at ille
Insanam ridet turbam, repetitq; latebras.

Sarah Sauvin

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- the *Sept aages de l'hommes* series (no. 13), which was described by Sarah Sauvin

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